

The Chicago Negro Opera Guild

IN

SCENES FROM

Carmen - Aida - Faust La Traviata

OMEGA KING, Musical Director



AT

WENDELL PHILLIPS HIGH SCHOOL

EAST PERSHING ROAD AT PRAIRIE AVENUE

3:30 SUNDAY AFTERNOON

JANUARY 16, 1955

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PROGRAM

FAUST Ground

Act I

Scene 1

In Vain Do I Call

Careless, Idle Maiden

Augustus Banks (Faust) and Chorus

Act II

GRAND CHORUS — THE FAIR

Act V

THE PRISON SCENE — TRIO

Huel Gwin (Marguerite) Richard Fullman (Faust)

Delano O'Banion (Mephistopheles) and Chorus

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OMEGA KING, Music Director



THE CHICAGO NEGRO OPERA

PROGRAM

CARMEN Bizet

Act I

Chorus of Cigarette Girls
The Habanera

Minnie Kennedy, (Carmen) and Chorus

Act II

TOREADOR SONG

Percy W. Turner (Escamillo) and Chorus

INTERMISSION



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PROGRAM

MADAM BUTTERFLY Puccini

ARIA, — UN BEL DI

Magga Worthington Johnson, Soprano

AIDA Verdi

Act I

CELESTE AIDA

Harold Jones (Rhadames)

Congregation Scene

Gertrude Hill (High Priestess)

Augustus Banks (Rhadames)

James W. Lucas (Ramphis) and Chorus

Act IV

TEMPLE OF VULCAN — Duet

Jeannette Groomes (Aida), Harold Jones (Rhadames)

PROGRAM

LA TRAVIATA Verdi

Act I

Recitative and Aria — Ah Fors'e Lui Che L'anima .

Huel Gwin (Violetta).

Act II

Duet — Parigi, O Cara No. 1 Las Ceremo

Augustus Banks (Alfred), Huel Gwin (Violetta).

Act I

DRINKING SONG

Huel Gwin (Violetta). John P. Kelly (Alfred) and Chorus

DR. OMEGA KING, Musical Director

JOSEPH TESSMER, Stage Director

ESMA WILLIAMS, Accompanist

Choreography by JIMMIE PAYNE

ACTIVE MEMBERS OF THE CHICAGO NEGRO OPERA GUILD

SOPRANOS

Huel Brooks Gwin
Hazel Hamilton
Gertrude Hill
Maggie Worthington Johnson
Minnie Kennedy
Mayoma McGowan
Kathleen Thomas
Sylvester B. Clinkscale
Mary Madison
Jeannette Groomes

TENORS

Augustus Banks
Edward Hale, Jr.
Richard Fullman
Wilbert Crutcher
Andrew Nelson
Harold E. Jones
John P. Kelly

ALTOS

Lena Bryant
Betty Cannon
Ruth Downs Kizer*
Pecola Burton
Rene Vay Oliver
Imolene Jones
A. S. Frazier
Tressie Curtis

BASS

Wilmon Jackson
Eugene Johnson
Albert Cheeves
James W. Lucas
Percy W. Turner
Delano O'Bannion
Otho Peyton

Patrons

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Grateful acknowledgement is made of the courtesy of The South Park Y. W. C. A. in granting the Chicago Negro Opera Guild rehearsal facilities through the last few years.

Their interest in and assistance to the Guild as a worthwhile community activity has aided materially in keeping our work going and in attracting some of our younger members to us. We believe that it is indicative of the spirit that has motivated the Y. W. C. A. through its 100 years of youth guidance activities.

We salute the Y. W. C. A. in the worldwide observance of its centennial week.

A BRIEF FOREWORD ON THE CHICAGO NEGRO OPERA GUILD

The Chicago Negro Opera Guild was founded in 1941 by Mary Cardwell Dawson as one of the participating units in her successful organizations of Negro Grand Opera, wherein groups and soloists from various cities were brought together and welded into a grand opera performance.

On occasion available members of the Chicago guild still participate in performances by the national organization. The latest example of this was October 9, 1954 when ten members of the local group went to Pittsburgh to assist in a production of "Aida" in which Muriel Rahn, Napoleon Reed, Eleanor Tobin, Robert McFerrin and Jackson Smith lead the cast of principals as "Aida", "Rhadames", "Amneris", "Amonasro", and "Ramphis" respectively. Reed and McFerrin are well known as former Chicagoans; Jackson Smith is still a resident here. Unless previous plans have gone awry McFerrin will follow Marian Anderson into The Metropolitan Grand Opera of New York in "Aida" in February.

The general purpose of the Chicago Negro Opera Guild is to provide a means of enjoyment, vocal, instrumental, or through the dance, for all those who love the dramatic setting of opera music. It has become a means of relaxation and recreation for those who can learn to enjoy the rich and varied harmonies of classical music. It has developed a vehicle for those who aspire to a professional career in the opera field by providing them with elementary background and experience in opera music, organization, and techniques. It has, in the years since 1941, presented to our community a type of entertainment in which beautiful musical dramas are presented in as elaborate a manner as our limited means will allow.

Thus in our 14th year we offer this Opera Festival as an activity we enjoy — as a contribution to the musical life of our community. We feel that we are justified in asking our friends, both audience and advertisers, to indicate their willingness to continue to patronize our performances.